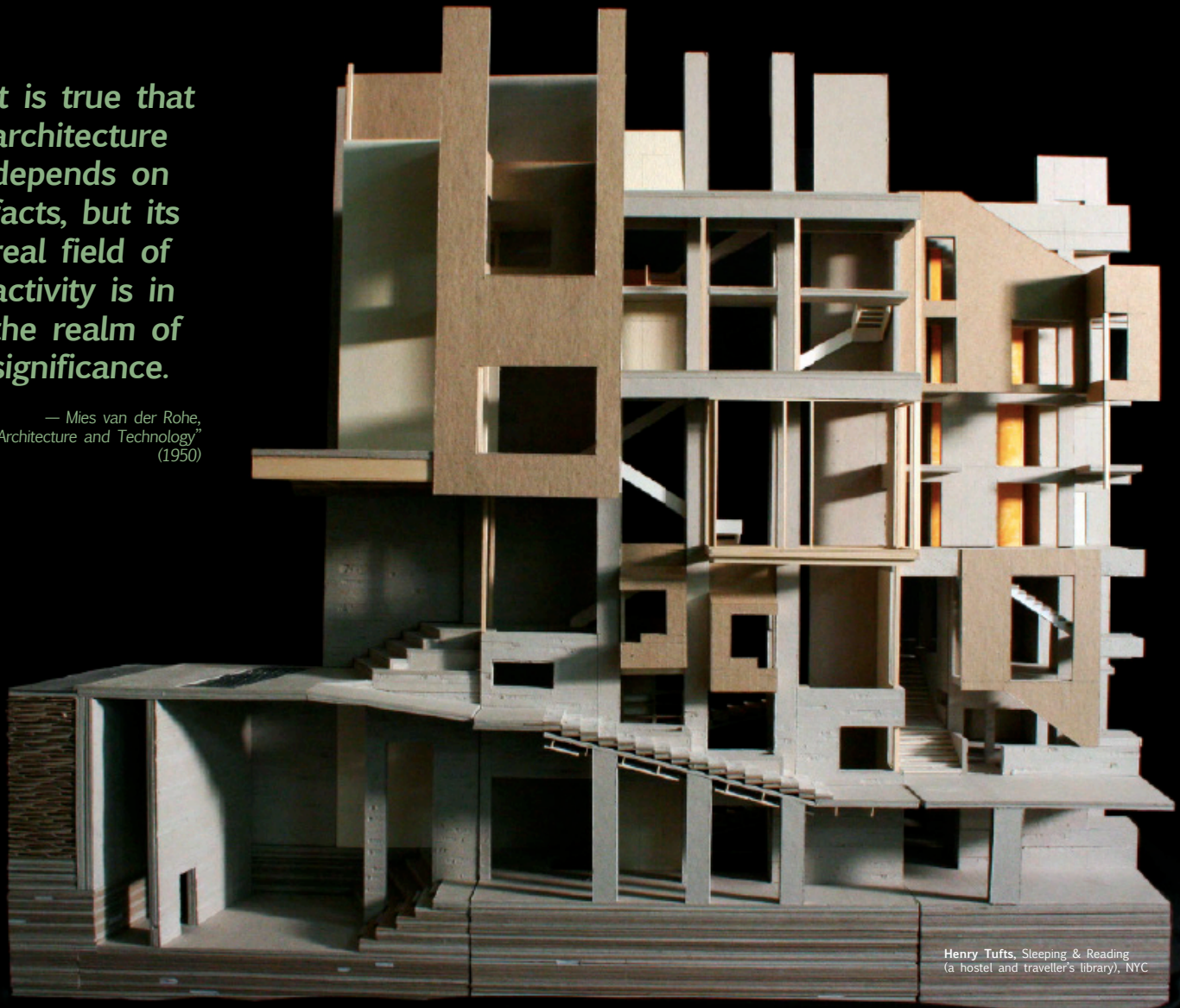


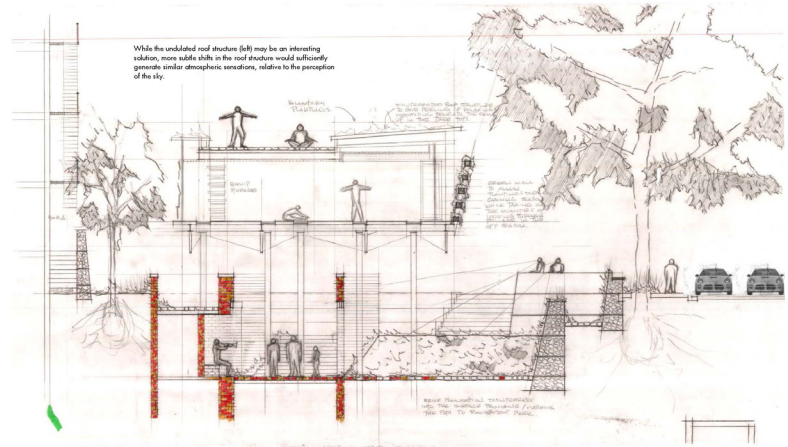
It is true that
architecture
depends on
facts, but its
real field of
activity is in
the realm of
significance.

— Mies van der Rohe,
"Architecture and Technology"
(1950)



Henry Tufts, *Sleeping & Reading*
(a hostel and traveller's library), NYC

COMPLEMENTARY CONTRADICTIONS



YOGA STUDIO DEVELOPMENT (ELEV. 112'-0")
Steven Gairns

Probing significant depths.
Musing with significant breadth.
Figuring forth situations of significance.

This studio began with students materially and spatially probing the real and illusory depths of compositionally complex paintings, including Henri Matisse's *The Window* (1916), Edouard Vuillard's *Interior* (1902) and Raoul Dufy's *The Artist's Studio* (1935). Through multi-scalar models and inhabitable constructions, students interpreted the significant depths and qualities of these suggestive spaces, especially exploring the apparent contradictions that nevertheless become complementary—as when walls merge into floors, when ethereal light becomes as palatable as furnishings, and as when distant phenomena serve to define something near.

The students traveled to New York City as part of field trip where they were encouraged to find material, spatial and qualitative contradictions akin to those they discovered in the paintings and their work. While in New York we visited select

museums, architectural sites and civic institutions, thus beginning to develop interests that would lead to specific program proposals. Finally, the students chose building sites around the Bowery—an area of lower Manhattan possessing its own peculiar variety of complementary contradictions. Upon returning to Winnipeg, students initiated designs growing out of their own interests, ongoing interpretive research, and specific urban experiences.

The studio theme of “complementary contradictions”—which is as ethical as it is aesthetic—is intended to put the presumed autonomy of architecture into question, in part, by admitting that contradictions ought to be understood and mediated not overcome or avoided; and, in part, by accepting that architecture gains meaning and influence through its engagement with diverse conditions extending well beyond it. This theme arose from reflections upon the writings of select architects, architectural theorists and historians; from my experience working as an architect in New York City; and from my own inquiry into the implicit drama of architecture and architectural work.

It seems to me just as difficult to paint the spaces between as the things themselves. The space between seems to me to be as essential an element as what they call the object. The subject matter consists precisely of the relationship between these objects and between the object and the intervening spaces. How can I say what the picture is of when relationships are always things that change? What counts is this transformation.

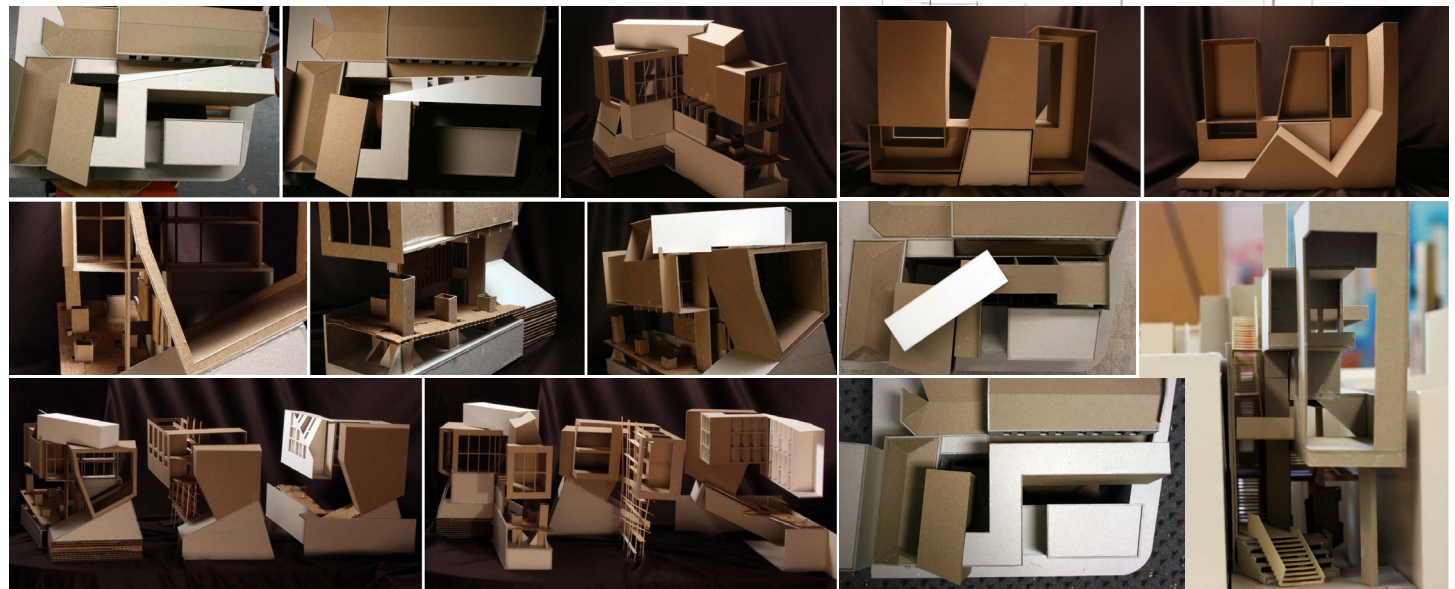
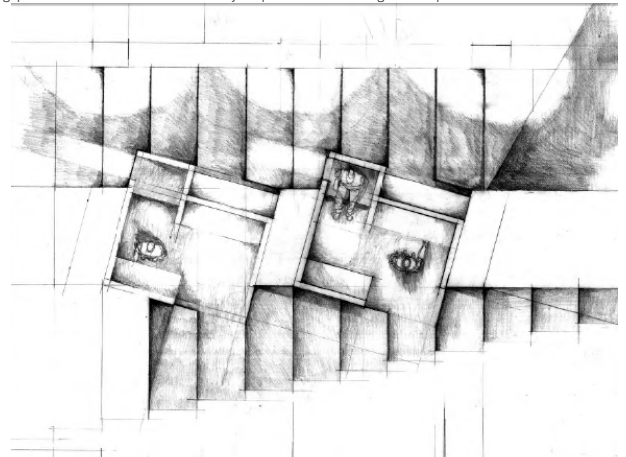
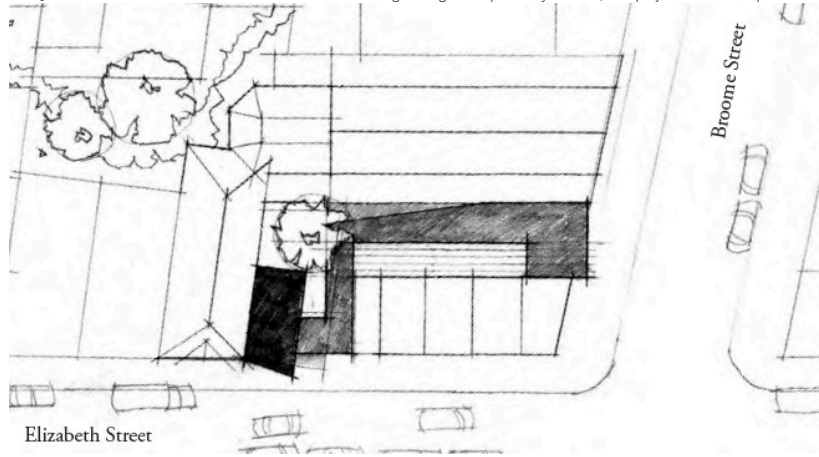
— Georges Braque

Henry Tufts, SITUATED READINGS: SITTING IN THE CITY IN THE STUDIO. Reconstructing Matisse's Window by deconstructing and reconfiguring a chair, this project explored complementary contradictions between working in studio, sitting in light and becoming situated in the world.



Henry Tufts.

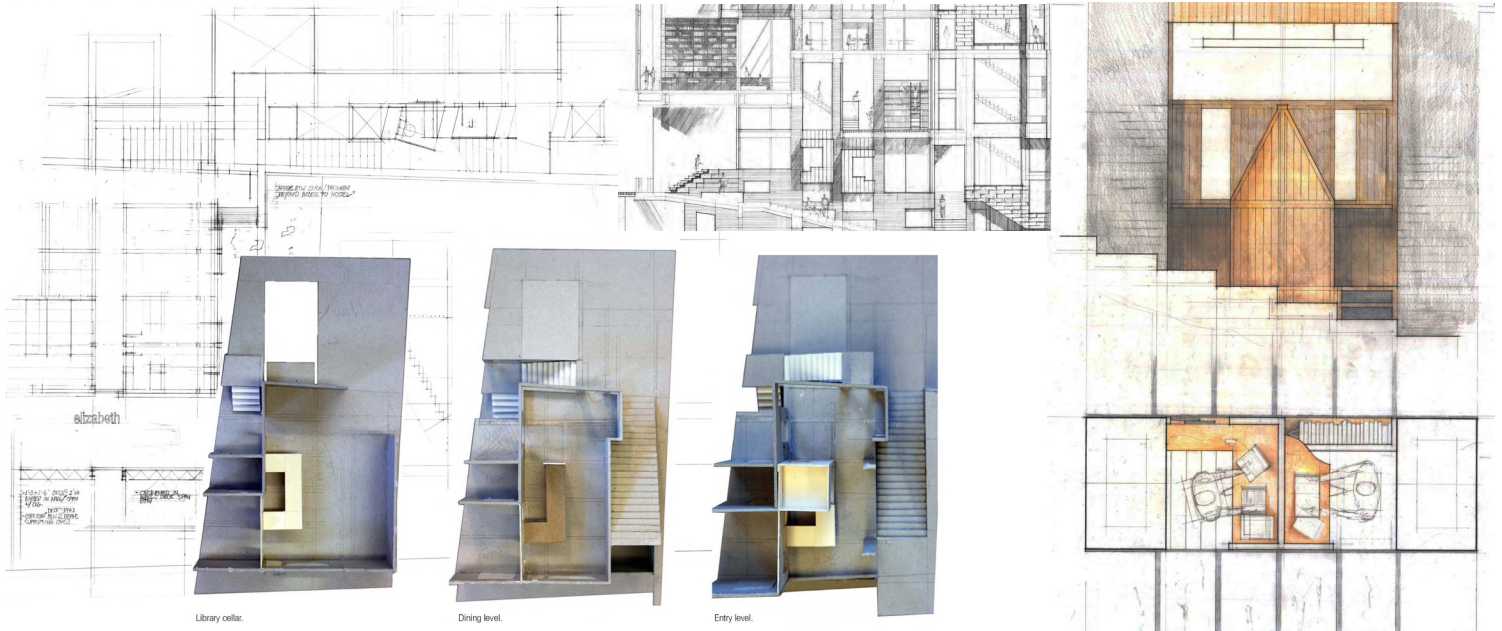
Working through multiple study models, the project studied corporeal sitting positions and urban-architectural juxtapositions for an tight L-shaped site in lower Manhattan.



Henry Tufts, A PLACE FOR SLEEPING & READING: BOWERY HOSTEL AND TRAVELLER'S LIBRARY. All phases of design development were informed by multi-scalar modeling and complementary connections between contradictory spaces, such as individual reading spaces and busy public gathering spaces; intimate sleeping nooks and urban courtyards, sleeping and studying, becoming lost and oriented.



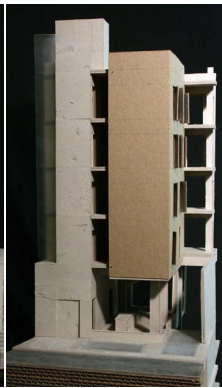
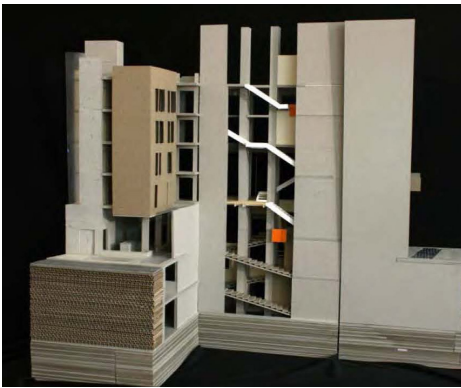
Working looking into reading room (seats and exterior wall removed). Reading desk over.



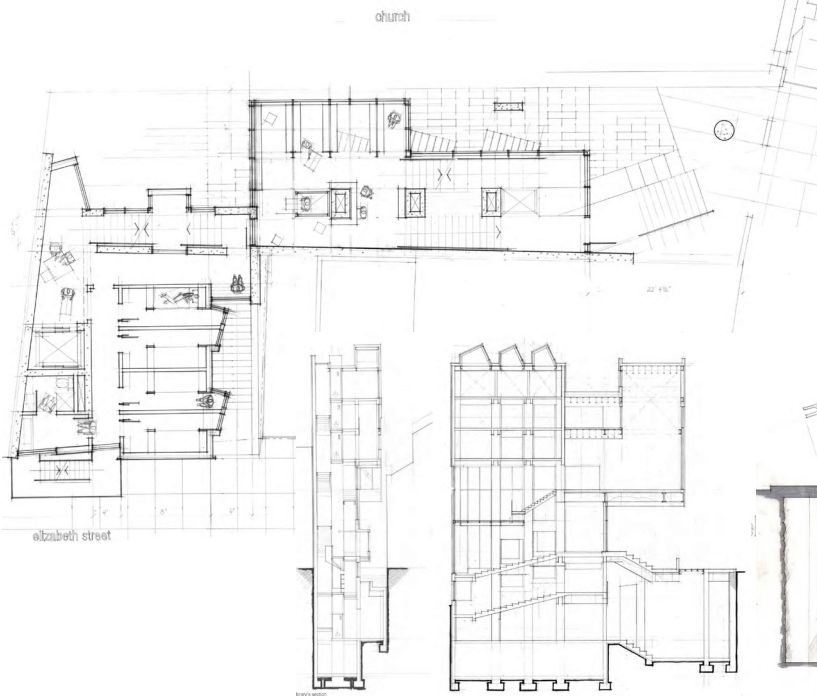
Library cellar.

Dining level.

Entry level.

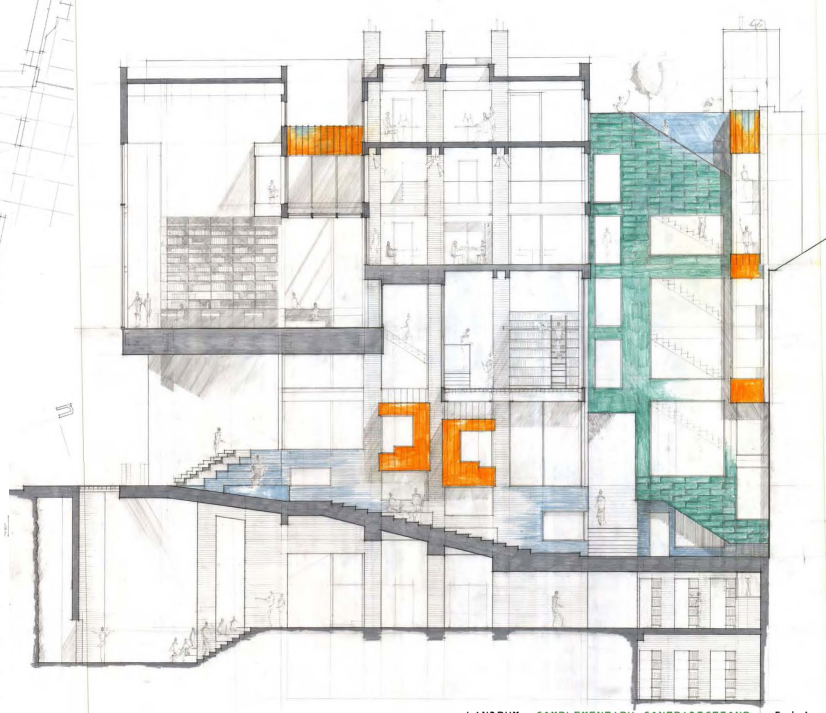


church

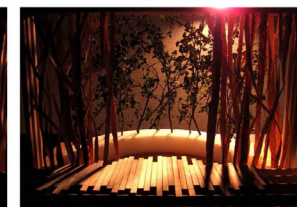
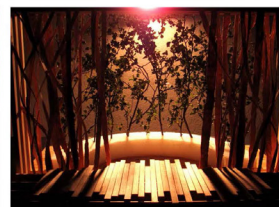
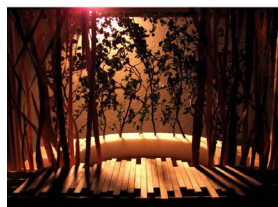
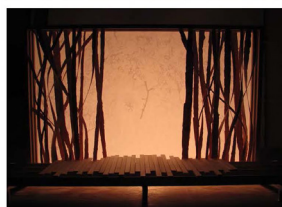
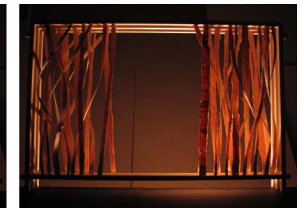


elizabeth street

bray's section

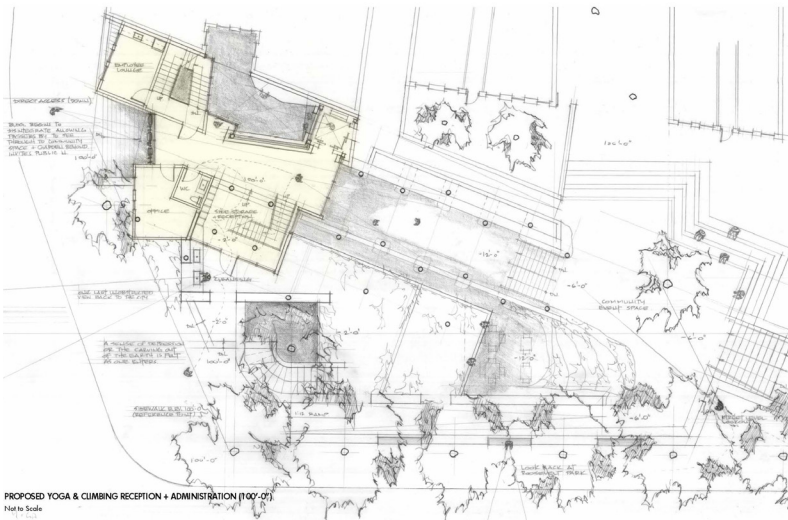
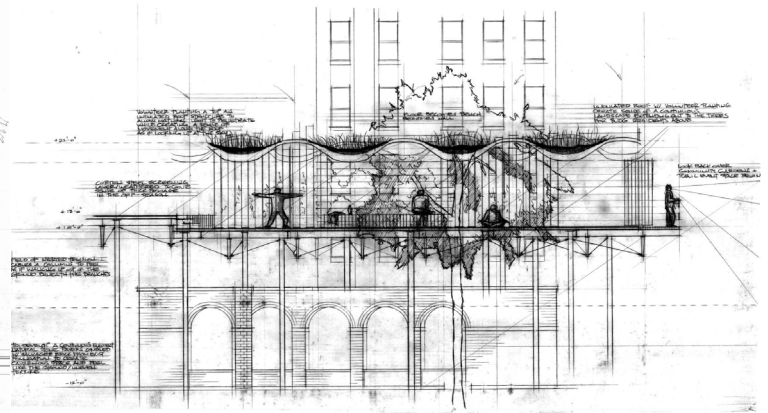
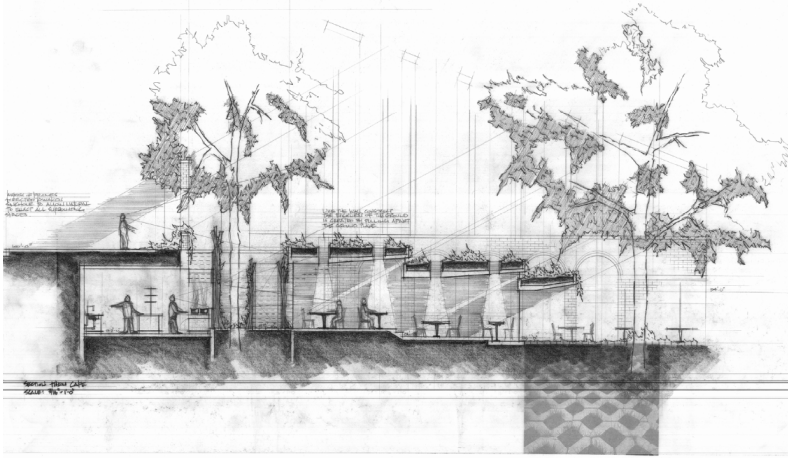


Steven Gairns. Beginning with studies of interpenetrating conditions of light and material, nature and artifice, expansive exteriors and intimate interiors (as in Vuillard's 1902 Interior), this project created a miniature theatre for staging such subtly dramatic interactions.

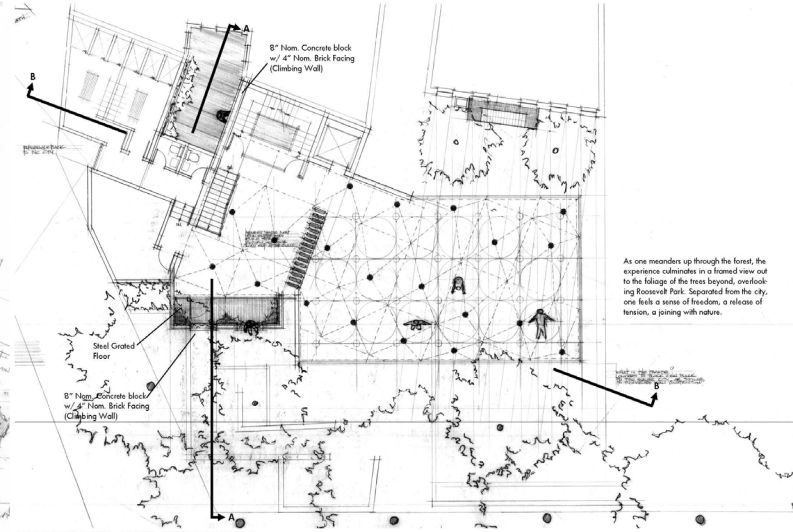




Steven Gairns, URBAN GARDEN. Sited at the intersection of Houston Street and Second Avenue in lower Manhattan, the proposed building design continued to seek unexpected connections: between the below-grade subway lines (and a proposed sunken garden) and dense residential blocks (and proposed vertical climbing walls).



PROPOSED YOGA & CLIMBING RECEPTION + ADMINISTRATION (100'-0")
Not to Scale

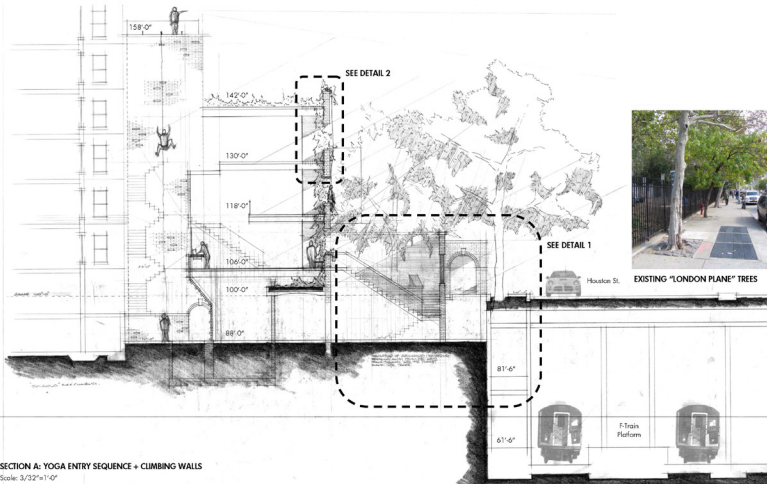


LEVEL 3: YOGA STUDIO + CHANGE ROOMS (ELEV. 118'-0")
Scale: 3/32" = 1'-0"

As one meanders up through the forest, the experience culminates in a framed view out to the foliage of the trees beyond, overlooking Roosevelt Park. Separated from the city, one feels a sense of freedom, a release of tension, a joining with nature.

Steven Gairns.

An indoor-outdoor yoga studio and other amenities for healthy urban living fill the site, while extending and inventing interconnected green pathways through the neighbourhood.



SECTION A: YOGA ENTRY SEQUENCE + CLIMBING WALLS

Scale: 3/32"=1'-0"

